

TWELVE ARIAS

BY

OLD ITALIAN MASTERS

Edited from the Original Scores

by

MAFFEO ZANON



Vol. I

Vol. II

Medium Voice

Ea. Vol. n. .60



BOSTON, MASS.

THE BOSTON MUSIC COMPANY

New York : G. Schirmer, Inc. . London : G. Schirmer, Ltd.

Paris : Costallat & Cie. . Rome : E. Grandi & Co.

Sydney : Paling & Co., Ltd.

CONTENTS

of Volume I

	PAGE
GIUSEPPE AMADORI (1670-1732)	
E PUR IO	1
<i>(from manuscript in the Library of the Conservatory at Milan)</i>	
EMANUELE D'ASTORGA (1681-1736)	
PER NON PENAR	5
PIÙ NON PENSAR	8
<i>(from manuscript in the Library of the Conservatory at Milan)</i>	
BENEDETTO MARCELLO (1686-1739)	
UN GUARDO VOLGI A ME	11
<i>(from manuscript in the Library of the Conservatory at Milan)</i>	
FRANCESCO CIAMPI (1704-?)	
QUELLA BARBARA CATENA	
<i>(from manuscript in the Library of the Conservatory at Milan)</i>	20
BALDASSARE GALUPPI (1706-1784)	
COMPATITE, SIGNOR	
<i>(from original autograph manuscript at the British Museum)</i>	26

E pur io

English version by
Nathan Haskell Dole



Giuseppe Amadori (1670 - 1732)

Edited from the original score by
MAFFEO ZANON

Andantino grazioso

Voce

Piano

mf

pochiss. rit.

mp espressivo

a tempo

p

E pur i - o, mia va-ga Eu-ril - la, grand' a - mor non vo' da
Love-ly maid-en, con-sum-ing pas-sion not from thee my heart would

poco rall.

te, e pur i - o, mia va-ga Eu-ril - la, grand' a - mor non vo' da
crave! Love-ly maid-en, con-sum-ing pas-sion not from thee my heart would

poco rall.

a tempo

te; Eu - ril - la va - ga, mia va - ga Eu - ril - la, grand' a - mor, — grand' a -
 crave, My love - ly maid - en con - sum - ing pas - sion not from thee, — not from

a tempo

rall.

mor non vo' da — te;
 thee my heart would — crave.

rall. *a tempo* *pochiss. rit.*

mf

p

ma di fo - co u - na fa - vil - la, ma di la - gri - me u - na
 Let the flame of love burn pure - ly! Let thine eyes look down de -

a tempo

p

stil - la ap - pa - gar può la mia fè, può la mia
 mure - ly; then my faith in thee thou't save, my faith thou't

poco cresc.

fè, ma di fo - co u - na fa - vil - la, ma di la - gri-me u - na
 save! Let the flame of love burn pure - ly, Let thine eyes look down de -

poco cresc.

rall.

stil - la ap - pa - gar può la — mia fè, ap - pa - gar può la — mia
 mure - ly, Then my faith in thee — thou't save, then my faith in thee — thou't

rall.

p

a tempo

fè. E pur i - o, mia va - ga Eu - ril - la, grand' a - mor non vo' da
 save! Love - ly maid - en, con - sum - ing pas - sion not from thee my heart would

a tempo

te, e pur i - o, mia va - ga Eu - ril - la, grand' a -
 crave! Love - ly maid - en, con - sum - ing pas - sion not from

poco rall. *a tempo*

mor non vo' da te; Eu-ri-la va-ga, mia va-ga Eu-
 thee my heart would crave, My love-ly maid-en con-sum-ing

rall.

ril-la, grand' a-mor, grand' a-mor non vo' da
 pas-sion not from thee, not from thee my heart would

rall.

a tempo *rall.*

te.
 crave.

mf

Per non penar

English version by
Nathan Haskell Dole

Emanuele Astorga (1681-1736)

Edited from the original score by
MAFFEO ZANON



Allegro

Voce

Piano

mf

mf spigliato %

Per non pe - nar non la - sce-ró d'a-mar,
For my heart's peace My love will nev-er cease!

pochiss. rit.

a tempo

p

mf

per non pe - nar non la - sce-ró d'a-mar; sem-pre co -
For my heart's peace My love will nev-er cease; Hum-bly de-

appena rit.

a tempo

p

Copyright, 1915, by The Boston Music Co.
For all countries

poco rall.

stan - te il va - go mi - o te - sor; per non pe -
vo - ted to my de - lec - ta - ble one! For my heart's

poco rall. *a tempo* *pochiss. rit.* *a tempo*

mf *p*

nar non la - sce - ró d'a - mar, no, no, sem - pre co -
peace My love will nev - er cease. Nay, nay, Faith - ful in

mf *p*

stan - te il va - go mi - o te - sor, no, no, sem - pre co -
truth to my de - lec - ta - ble one! Nay, nay, Faith - ful in

mf *p*

poco rall.

stan - te il va - go mi - o te - sor.
truth to my de - lec - ta - ble one!

poco rall. *a tempo* *rall.* *Fine*

mf

a tempo
mp

Se ben cru - del l'a - do - re - ró fe - del, né ad al - tr' a -
Tho' he were cold, To him I'd faith - ful hold, And oth - er

a tempo
p

man - te mai vol - ge - rò il mio cor, se ben cru - del l'a - do - re - ró fe -
lov - ers my heart would ev - er shun. Tho' he were cold, To him I'd faith - ful

del, né ad al - tr' a - man - te mai vol - ge - rò il mio
hold, And oth - er lov - ers my heart would ev - er

largamente *D. C. dal segno*
a tempo

cor, mai, no, mai, vol - ge - rò il mio cor. Per non pe -
shun, my heart would ev - er, ev - er shun. For my hearts

largamente *a tempo*

Più non pensar

English version by
Nathan Haskell Dole

Emanuele Astorga (1681 - 1736)

Edited from the original score by
MAFFEO ZANON



Moderato

Voce

Piano

mf

pochiss. rit.

mf

a tempo

mp

Più non pen - sar, mio co - re, di scio - glier la ca - te - na con
Oh, heart of mine no long - er At - tempt that chain to sev - er That

cui t'av - vin - se A - mor, no, più non pen - sar di scio - glier la ca -
Love round thee hath bound! Nay, no long - er, heart, At - tempt that chain to —

Copyright, 1915, by The Boston Music Co.
For all countries

poco rall.

te - na con cui t'av - vin - se A - mor; —
 sev - er That Love round thee hath bound! —

poco rall. *a tempo* *appena rit.*

mf

mp

più non pen - sar, mio co - re, di scio - glier la ca - te - na con
 Oh, heart of mine, no long - er At - tempt that chain to sev - er, That

a tempo

p

cui t'av - vin - se A - mor, più non pen - sar, no, no, — di scio - glier la ca -
 Love round thee hath bound. oh, heart of mine, Nay, nay! — At - tempt that chain to

mf *p*

poco rall.

te - na con cui t'av - vin - se A - mor, con cui t'av - vin - se A - mor —
 sev - er, That Love round thee hath bound, That Love round thee hath bound.

poco rall.

mf

a tempo *rall.* *Fine*

mp *a tempo* *p*

Re - si - sti al tuo do - lo - re, av - rez - za - ti al - la pe - na del -
To grow by this pain the strong-er, In spite of grief, en - deav - our And

l'a-mo-ro-so ar-dor, conquer Love's deep wound. *appena rit.* *a tempo* *mf* *p*

re - si - sti al tuo do - lo - re, av - To grow by this pain the strong-er, In

rez-za-ti al-la pe-na del - l'a-mo-ro-so ar-dor, del - l'a-mo-ro-so ar-dor. *rall.* *a tempo* *mf*

spite of grief, en - deav - our And conquer Love's deep wound, And con - quer Love's deep wound.

Un guardo volgi a me

English version by
Nathan Haskell Dole



Benedetto Marcello (1686 - 1739)

Edited from the original score by
MAFFEO ZANON

Allegretto

Voce *mf*

Un guar-do,
One glance, Love!

Piano *mf*

pochiss. rit. *a tempo*

un guar - do vol - gi a me se pur non vuoi ch'io mo - ra, o
One glance, Love, turn on me from thy dark, glorious eyes, lest

p

ne - ra - pu - pil - let - - - - - ta, se pur - non vuoi ch'io
thou would'st have me dy - - - - - ing, lest thou - would'st have me

Copyright, 1915, by The Boston Music Co.
For all countries

mo - ra, — un guar - do — vol - gi a me, o ne - ra pu - pil - let - ta, un guar - do vol - gi a
 dy - ing, — one glance, Love, grant to me, lest thou would'st have me dy - ing One glance, Love, grant to

me, se pur non vuoi ch'io mo - ra, o ne - ra pu - pil - let - ta,
 me, lest thou would'st have me dy - ing, lest thou, O Love, would'st have me

cresc.

ne - ra, ne - ra pu - pil - let - ta, un guar - do, un
 dy - ing, grant one glance, one on - ly, one glance, Love, one

mf *p*

Allegro

guar-do vol-gi a me se pur non vuoi ch'io mo-ra, se pur non vuoi ch'io mo-ra, o
glance, Love, grant to me, lest thou would'st have me dy-ing, one glance, Love, grant to me, lest

ne - ra pu - pil - let - ta, o ne - ra pu - pil - let - ta, vol - gi un
thou would'st have me dy-ing, un - less thou'd'st have me dy - ing, one glance, one

guar-do, o pu - pil - let - ta, se pur non vuoi ch'io mo-ra vol - gi un guar - do, o pu - pil -
on - ly, Love, pray grant me, One glance from thy dark, glorious eyes — One glance from thy dark and

let - ta, ne - ra pu - pil - let - ta, un guar - do vol - gi a me se
glo - rious eyes, from thy dark, glo - rious eyes. One glance, Love, grant to me, lest

pur non vuoi ch'io mo - ra, vol - gi un guar - do, o ne - ra pu - pil -
thou would'st have me dy - ing, one on - ly grant me, One glance, one on - ly

Largo
p espressivo
let - ta, pu - pil - let - ta.
grant, Love from thy glo - rious eyes!

a tempo *poco rit.*
mf *p*

Dim - mi cru - del per - ché, per -
Heart - less one, tell me why tho'
(tempo)

ché con chi t'a-do - ra tu se - i sì ri - tro-set - ta, per - ché
I love thee so deep - ly, thou mak - est no sweet re - ply - ing, thou heart -

— per-ché tu se - i sì ri - tro-set - ta, per-ché, per-ché, cru-del, con chi t'a-
- less one, why art thou my hopes de - ny - ing, Oh, why, oh, why, thou heart-less one, so

do - ra tu sei sì ri - tro - set - ta, sì ri - tro-set - ta.
cru - el, Art thou my hopes de - ny - ing, my hopes deny - ing.

rall. *più rall.* *a tempo*

mp
Un
One

mf *pochiss. rit.* *a tempo*

guar-do vol-gia me se pur non vuoi ch'io mo-ra, o ne-ra pu-pil-let-
glance, Love, turn on me from thy dark, glorious eyes, lest thou wouldst have me dy-

p

- ta, se pur non vuoi ch'io mo-ra, un guar-do vol-gia
- ing, lest thou wouldst have me dy-ing, one glance, Love, grant to

me, o ne - ra pu - pil - let - ta, un guar - do vol - gi a me, se pur non vuoi ch'io
me, lest thou would'st have me dy - ing, One glance, Love, grant to me, lest thou would'st have me

cresc.
mo - ra, o ne - ra pu - pil - let - ta, ne - ra, ne - ra pu - pil -
dy - ing! Lest thou, O Love, would'st have me dy - ing, grant one glance, one

cresc.

f
let - ta, un guar - do, un
on - ly, one glance, Love, one

mf *p*

Allegro

guar-do vol-gi-a me se pur non vuoi ch'io mo-ra, se pur non vuoi ch'io mo-ra, o
glance, Love, grant to me, lest thou wouldst have me dy-ing, one glance, Love, grant to me, lest

ne-ra pu-pil-let-ta, o ne-ra pu-pil-let-ta, vol-gi un
thou wouldst have me dy-ing, un-less thou'dst have me dy-ing, one glance, one

guar-do pu-pil-let-ta se pur non vuoi ch'io mo-ra vol-gi un guar-do, o pu-pil-
on-ly, Love, pray grant me, One glance from thy dark, glo-ri-ous eyes—One glance from thy dark and

let - ta, ne - ra pu - pil - let - ta, un guar - do vol - gi a me se
glo - rious eyes, from thy dark, glo - rious eyes One glance, Love, grant to me, lest

rall.
pur non vuoi ch'io mo - ra, vol - gi un guar - do, o ne - ra pu - pil -
thou would'st have me dy - ing, on - ly grant me, One glance, one on - ly

let - ta, pu - pil - let - ta.
grant, Love, from thy glo - rious eyes.

a tempo *poco rall.*
mf

Quella barbara catena

English version by
Nathan Haskell Dole

Francesco Ciampi (1704-?)
Edited from the original score by
MAFFEO ZANON

Allegretto

Voce

Piano

mf con grazia

pochiss. rit.

p

mp

a tempo

Quel - la bar - ba - ra - ca -
This hard bond-age that en -

te - na che fa stra-zio del mio co - re io di - rò, io di -
chains me, Caus - ing an-guish in my bos - om, I can boast, I can

Copyright, 1915, by The Boston Music Co.
For all countries

rò, io di - rò che non dà pe - na, io di - rò, io di - rò, io di -
boast, I can boast it nev-er pains me, I can boast, I can boast, I can

rò che non dà pe - na, ma un so - a - ve e bel pia - cer,
boast it nev-er pains me, Rath-er gives me keen de - light;

mf

rall.
no, no, i - o di - rò che non dà pe - na,
ay! ay! I can boast it nev - er pains me,

p mf p

rall.

a tempo *più p* *poco rall.*

ma un so - a - ve e bel pia - cer, e bel e bel pia -
 Rath - er gives me keen de - light! it gives me keen de -

a tempo *poco rall.*

a tempo *mf*

cer.
light!
a tempo

pochiss. rit.

Quel - la
This hard
a tempo

p *mf* *mp*

bar - ba - ra - ca - te - na che fa stra - zio del mio
 bond - age that en - chains me, caus - ing an - guish in my

co - re io di - rò - che non dà pe - na, io di - rò - che non dà
bos-om, I can boast it nev - er pains me, I can boast it nev - er

pe - na, io di - rò - che non dà pe - na, ma un so - a - ve e bel pia-
pains me, I can boast it nev - er pains me, Rath-er it gives me keen de-

cer, non fu stra-zio, non dà pe - na, quel-la bar - ba - ra - ca -
light. This hard bond-age that en - chains me, I can boast it nev - er

poco rall.

te - na, io di - rò - che non dà pe - na, ma un so - a - ree bel pia -
 pains me, I can boast it nev - er pains me, Rath-er it gives me keen de-

poco rall.

a tempo *poco rall.*

cer, e bel pia - cer, e bel pia -
 light, a keen de - light, a keen de -

a tempo *poco rall.*

mf *p* *mf* *p*

cer.
light!

a tempo *rall.* *Fine*

mf *p*

mf

Quel - la ri - a mor - tal - fe - ri - ta che mi a - pri nel se - no A -
 This in - cur - a - ble wound that kills me, In my heart by Love in -

a tempo

p

mo - re, che mi apri nel se - no A - mo - re, di - rò pur che mi dà
 flict - ed, In my heart by Love in - flict - ed, I can claim with life it

Da capo dal segno ⊕

vi - ta, che fa tutto il mio go - der, il mio go - der, il mio go - der.
 fills me, Puts all thought of ill to flight, all ill to flight, all ill to flight!

Compatite, signor

From the Opera "Il filosofo di campagna"

CARLO GOLDONI

English version by
Nathan Haskell Dole



Baldassare Galuppi (1706-1784)

Edited from the original score by
MAFFEO ZANON

Larghetto

mp con semplicità

Voce

Com - pa - ti - te, si - gnor, s'io non so, son co -
Pray for - give me, my friend, on my soul 'Tis for

Piano

mp

Copyright, 1915, by The Boston Music Co.

For all countries

Andantino

puõ. Mi - ra - te - mi qua, sa - pre - te cos' è, vol - ta - te - vi in
veal But gaz - ing on me, you quick - ly would know; Or if you should

tempo

là, lon - ta - no da me. Vo - glio par - ti - re;
go, The sign's you would see. Fain would I hide me!

mi sen - to lan - gui - re. Ah, col tem - po spie - gar - mi sa - prò; ah,
To dark - ness con - fide me. Ah, in time all my heart I may show, ah,

ah, col_ tem - po spie - gar - mi sa - prò, col_ tem - po spie -
 ah, in_ time all my heart I may show, in_ time all my

gar - mi sa - prò, col_ tem - po spie - gar, spie - gar_ mi sa -
 heart_ I_ may show, in_ time all my heart_ my heart I may

rall.

prò.
show.
a tempo

poco rall.

mp

Com-pa-
Pray for-
a tempo

mf

p

Larghetto

ti - te, si - gnor, s'io non so, son co - sì, non so fare all' a -
give me. my friend, on my soul 'Tis in vain for me to play at

mor, far all' a - mor. U - na co - sa mi sen - to nel
love, to play at love, In my heart there is some-thing I

cor che col lab - bro spie-gar non si può, non si
feel, Which by speak - ing I could ne'er re - veal, ne'er re -

Andantino

può *Mi - ra - te - mi* *qua,* *sa - pre - te co - s'è,* *vol - ta - te - vi in*
 veal. But ga-zing on me, you quick - ly would know, or if you should

là, *lon - ta - no da* *me;* *mi - ra - te - mi* *qua,* *sa - pre - te co -*
 go the- signs you would see. But ga - zing on me, you quick - ly would

s'è, *vol - ta - te - vi in* *là,— lon - ta - no da* *me.* *Vo-glio par-*
 know, or if you should go,— the signs you would see. Fain would I

ti - re, *mi sen - to lan - gui - re;* *ah,* *col*
 hide me, To dark - ness con - fide me. ah, in

tem - po spie - gar - mi sa - prò,
time all my heart I may show,

spie - gar - mi sa - prò,
my heart I may show,

spie - gar - mi sa - prò,
my heart I may show,

col - tem - po spie - gar - mi sa - prò,
In - time all my heart I may show,

ah, col tem - po spie - gar - mi sa - prò,
ah, in time all my heart I may show,

col - tem - po spie -
in time all my

rall.
gar - mi sa - prò, mi sa - prò.
heart I may show, I may show, *a tempo*

rall.
mf

TWELVE ARIAS

BY

OLD ITALIAN MASTERS

Edited from the Original Scores

by

MAFFEO ZANON



Vol. I

Vol. II

Medium Voice

Ea. Vol. n. .60



BOSTON, MASS.

THE BOSTON MUSIC COMPANY

New York : G. Schirmer, Inc. . London : G. Schirmer, Ltd.

Paris : Costallat & Cie. . Rome : E. Grandi & Co.

Sydney : Paling & Co., Ltd.

CONTENTS

of Volume II

	PAGE
GIOVANNI BATTISTA PERGOLESI (1710-1736)	
DITE CH'OGNI MOMENTO <i>(from a printed edition of the 18th century)</i>	1
NICOLO PICCINNI (1728-1800)	
GIAMMAI PROVAI, from the opera "La Donna Vana," (1771) <i>(from manuscript in the Library of the Conservatory at Milan)</i>	9
GIUSEPPE SARTI (1729-1802)	
S'INGANNA CHI CREDE, from the opera "Medoro" <i>(from manuscript in the Library of the Conservatory at Milan)</i>	15
PANCRAZIO ANIELLO (late 18th century)	
LO SO CHE PRIA MI MORO <i>(from manuscript in the Library of the Conservatory at Milan)</i>	21
DOMENICO BRUNI (late 18th century)	
LA VEZZOSA PASTORELLA	25
SE MERITAR POTESSE <i>(from original autograph copy in the Library of the Conservatory at Milan)</i>	29

Dite ch'ogni momento



English version by
Nathan Haskell Dole

Giovanni Battista Pergolesi (1710-1736)

Edited from the original score by
MAFFEO ZANON

Andante

Voce

Piano

mf

poco rit.

mp

Di - te ch'ò-gni mo - men - to d'es - sa chia - mo, chia - mo e ram -
 Tell me as time goes fly - ing, Why to her I call ev - er

a tempo

p

tr

men - to e nel più gra - ve duo - lo non ho - per
 sigh - ing? And why, when woes come throng-ing, The on - ly

mi - o con-suo-lo ch'il so - lo la - gri - mar, ch'il so -
 cure for my long-ing Is tears, sweet balm of tears, Is tears,

3 *poco rall.* *3* *a tempo*

- lo - la - gri - mar, ch'il so - lo - la - gri - mar.
 - sweet balm of tears, is tears - sweet balm of tears?

poco rall. *a tempo*

mf

mf
Di - te
Tell me
poco rit.
a tempo
mp

ch'o-gni mo-men - to d'es - sa chia - mo, chia - mo e ram-mento e
as time goes fly - ing, Why I to her call, ev - er sigh-ing, And

nel più gra - ve duo - lo non ho per mi - o con -
why, when woes come thronging, The on - ly cure for my

poco rall. *a tempo*
suo - lo ch'il so - lo la - gri - mar, ch'il so - lo la - gri-mar;
longing Is tears, sweet balm of tears, Is tears, sweet balm of tears?
poco rall. *a tempo*
colla voce

di - te che d'es-sa chia-mo, ram-men-to o - gni mo-men-to, e
Tell me, why is it that I am sigh-ing, As time goes fly-ing? And

nel più gra - ve duo - lo per mi - o con -
why, when woes come thron-ging, my cure for

suo-lo non ho ch'il so - lo la - gri - mar, ch'il so - lo la - gri - mar.
longing is tears, and tears, sweet balm of tears, is e'er sweet balm of tears.

rall. *a tempo*
rall. *a tempo* *mf*

poco rit.

mp

tr

a tempo

p

E se ri - po - so bra - ma da - rega miei lu - mi in - tan - to
And if per - chance I slum - ber, While dear de - sires, with - out num - ber,

tor - ni a chi o - gnor la chia - ma, tor - ni a chi o -
Seem an - swer'd by her re - ply - ing, Seem an - swer'd

gnor la chia - ma, ed a - vrà tre - gna il pian - to, ter - mi - ne il
by her re - ply - ing, Then tears no lon - ger cum - ber, sor - row no

rall.

rall.

più rall.

a tempo

so - spi - rar, ter - mi - ne il so - spi - rar.
more ap - pears, sor - row no more ap - pears.

più rall.

a tempo

mf

Di - te chò - gri mo - mem - to d'es - sa chia - mo, chia - mo e ram -
Tell me time goes fly - ing Why to her I call ev - er

mp

tr

men - to e nel più gra - ve duo - lo non ho - per
sigh - ing? And why, when woes come throng - ing, The on - ly

mi - o con - suo - lo ch'il so - lo la gri - mar, ch'il so -
cure for my longing Is tears, sweet balm of tears, Is tears.

poco rall. *a tempo*

lo - la - gri - mar, ch'il so - lo - la - gri - mar.
sweet balm of tears, is tears sweet balm of tears?

poco rall. *a tempo*

mf

mf

poco rit.

Di - te
Tell me

fr a tempo

mp

ch'o-gni mo-men - to d'es - sa chia-mo, chia - moe ram-men-to e
as time goes fly - ing, Why I to her call, ev - er sighing, And

nel più gra - ve duo - lo non ho - per mi - o con -
why, when woes come thronging, The on - ly cure for my

poco rall.

fr a tempo

suo-lo ch'il so - lo la - gri - mar, ch'il so - lo la - gri-mar;
long-ing Is tears, sweet balm of tears, Is tears, sweet balm of tears?

poco rall.

a tempo

(colla voce)

di - te che d'es - sa chia-mo, ram-men-to o - gni mo-men-to, e
Tell me, why is it that I am sigh-ing, As time goes fly-ing? And

nel più gra - ve duo - lo per mi - o con -
why, when woes come thron-ging, my cure for

suo-lo non ho ch'il so - lo la - gri - mar, ch'il so - lo la - gri - mar.
long-ing is tears, and tears, sweet balm of tears, is e'er sweet balm of tears.

rall. *a tempo*

rall. *a tempo* *mf*

Giammai provai

From the Opera "La Donna Vana" (1771)

English version by
Nathan Haskell Dole



Nicolo Piccinni (1728-1800)

Edited from the original score by
MAFFEO ZANON

Tempo di Minuetto

Voce

Piano

mf con grazia

Copyright, 1915, by The Boston Music Co.
For all countries

mp con grazia

Giam - ma - i pro - va - i d'a - mo - re il fo - co,
 Love's flame, so fierce-ly burn-ing, Thus far has not harm'd me,

p

mf

d'a - mo - re il fo - co, chē se il do - ves - si pro - var per
 Thus far has not harm'd me, Yet soon shall I — all its lure be

mp

po - co, pro - var per po - co. per te un so -
 learn - ing, shall I — be learn - ing, Since thy dear

poco rall. *a tempo*

spi - ro non man - de - re - i, non ar - de - re - i d'a - mor per te,
 face has en - tire - ly charm'd me, And now keen yearn - ing dis - turbs my heart.

poco rall. *a tempo*

non ar - de - re - i — d'a - mor per - te; per te un so -
And now keen yearn-ing dis - turbs my heart, And now keen

spi - ro yearn - ing, non man - de - re - i, non ar - de -
And now keen yearn - ing, And now keen

re - i — d'a - mor per - te, — d'a - mor — per te, — d'a -
yearn - ing — dis - turbs my heart, — dis - turbs my heart, dis -

poco rall. *a tempo*
mor, — d'a - mor per te. *a tempo*
turbs — my heart, *poco rall.* per my heart!

mp

Giam - mai pro - va - i
 Love fierce - ly burn - ing,

poco rall.

a tempo

p

d'a - mo - re il fo - co, ch'è se il do - ves - si
 Love's flame fierce - ly burn - ing, Has nev - er harm'd me,

pro - var per po - co, pro - var per po - co,
 Has nev - er harm'd me, Has nev - er harm'd me.

per te un so - spi - ro non man - de - re - i, non ar - de - re - i d'a -
 Yet soon shall I its lure be learn - ing, For now keen yearn - ing - dis -

mor — per te, per teun so - spi - ro, per teun so -
turbis — my heart. Yet soon shall I — its lure be

spi - ro non man - de - re - i, non ar - de - re - i d'a - mor per te,
learn-ing, Since thy dear face has en-tire-ly charm'd me, Love fills my heart.

non ar - de - re - i d'a - mor — per te, non man - de -
And now — keen — yearn - ing dis - turbis — my heart, And now keen

re - i per te un so - spi - ro, non ar - de - re - i — d'a - mor per
 yearn-ing, And now keen yearn-ing, And now keen yearn-ing dis - turbs my

rall.
 te, — d'a - mor — per te, — d'a - mor — per te.
 heart, dis - turbs — my heart, dis - turbs — my heart!

rall. *a tempo*
mf

rall.

S'inganna chi crede

From the Opera "Medoro"

English version by
Nathan Haskell Dole



Giuseppe Sarti, "il Domenichino" (1729-1802)

*Edited from the original score by
MAFFEO ZANON*

Andantino

Voce

Piano

mf

Copyright, 1915, by The Boston Music Co.
For all countries

mf
S'in-
He's
poco rit.
a tempo
mf *mp*

gan - na chi cre - de le cu - re, le do - glie,
wrong — who im - ag - ines That sor - rows and dan - gers,

le cu - re, le do - glie
That sor - rows and dan - gers

mp

fug - gir — dal - le — so - glie lon - ta - ne — de - i
Are quite — un - known strangers, In splen - did halls of —

mf *p* *mf*

poco rall.

Re, fug - gir dal - le so - glie lon - ta - ne — de - i Re.
kings, Are quite un - known strangers, In splen - did halls of — kings,

poco rall.

mp

a tempo

La pa - ce, il con - ten - to quag -
Sweet peace and con - tent - ment, All

mf *p*

giù — san ri - cet - to da po - ve - ro tet - to non
treas - ures ex - alt - ing, O'er hum - blest men's dwell - ing May

poco rall.

tor - co-no il pie', da po - ve - ro — tet - to non tor - co-no il
spread their wide wings, O'er hum - blest men's dwell - ing May spread their wide —

poco rall.

a tempo *mp* *rall.* *a tempo*

pie', non tor - co - no il pie'. S'in -
wings! May spread their wide — wings, He's

a tempo *rall.* *a tempo*

mf *p*

poco rall.

gan - na chi cre - de le cu - re, le do-glie,
 wrong_who im - ag - ines That sor - rows and dan-gers,

poco rall. *a tempo*

mf

mp *mf*

le cu - re, le do-glie fug - gir dal - le
 That sor - rows and dan-gers Are quite un - known

p *mf*

mf

so - glie lon - ta - ne - de - i Re, fug - gir dal - le so - glie lon-
 stran-gers, In splen-did halls of kings, Are quite un-known stran-gers In

ta - ne - de - i Re, fug - gir dal - le so - glie lon - ta -
splen - did halls of - kings; Are quite un - known stran - gers, In splen -

- - ne, lon - ta - ne dei Re, lon - ta - ne dei Re, lon -
- - did, in splen - did halls of kings, In splen - did halls of kings, In

rall. *più rall.*

ta - ne dei Re.
splen - did halls of kings.

a tempo *poco rall.*

mf *f*

Lo so che pria mi moro

English version by
Nathan Haskell Dole



Pancrazio Aniello (late 18th Century)

Edited from the original score by

MAFFEO ZANON

Largo assai

Voce

Piano

mf

p

poco rit.

a tempo

p

Lo so che pria mi mo - ro che a -
I vow my heart so troub-led Would

poco rall.

poco rall.

a tempo

mf

ver pa - ce - e ri - sto - ro al cor - che lan - gue,
glow with peace re - doub - led, To know for cer - tain:

Copyright, 1915, by The Boston Music Co.
For all countries

mp

lo so che pria mi mo - ro che a-ver pa-ce e ri-
 I vow my heart so trou-bled Would glow with peace re-

pochiss. rit. a tempo

p

sto - ro al cor, al cor, al cor - che lan - gue, — pa - ce e ri - sto -
 doub-led To know, to know, to know for cer - tain — with peace re-doub -

ro, lo so che pri - a mi mo - ro che a-ver pa - ce e ri -
 led: I vow my heart so trou-bled Would glow with peace re-

sto - ro al cor - che lan - gue, che a - ver - pa - ce e ri -
doub - led to know for cer - tain, Would glow with peace re-

sto - ro al cor, al cor, al cor - che lan - gue, al cor, al
doub - led, To know, to know, to know for cer - tain, to know, to

mf rall. *Fine*
cor, al cor - che lan - gue,
know, to know for cer - tain, *a tempo*
mf *rall.* *Fine* *mf*

mp

poco rit.

a tempo

p

che do - po mor-toan-co - ra quel ben che l'al-ma-a-do - ra sa -
 That af - ter life had per-ish'd The Love my spir-it cher-ish'd Would

ră-per me... sde-gno - so e nie-ghe-ră - ri - po - so al cor-poe-san-gue, e
 still sur-vive un-al-tring, Would still in-crease un-fal - tring, Be-hind the cur-tain, Would

rall. *Da capo*

nie-ghe-ră ri-po-so al cor-poe-san-gue, al cor-poe-san-gue.
 still in-crease un-fal-tring, Be - hind the cur-tain, Be - hind the cur-tain!

rall.

La vezzosa pastorella

English version by
Nathan Haskell Dole



Domenico Bruni (late 18th Century)

Edited from the original score by
MAFFEO ZANON

Allegro non tanto

p con grazia

Voce

La_ vez - zo - sa pa - sto - rel - la va_ co - glien-do'n sul_ mat -
In_ the cool and dew-y_ morn-ing Fares the love - ly shep - herd

Piano

ti - no e_ la_ ro - sa e il gel - so - mi - no per_ il_
maid - en With bright ro - ses and jas - min_ lad - en, For_ her_

fi - do_ suo pa - stor, va co - glien - do in sul_ mat -
dear - est_ one de - sign'd; Fares the_ love - ly_ shep - herd

Copyright, 1915, by The Boston Music Co.
For all countries

ti - no e la — ro - sa e il gel - so - mi - no per il ca - ro, per il
 maid - en, With bright ro - ses and jas - min lad - en For her dear - est, for her

ca - ro, per — il ca - ro suo pa - stor; ma qual cru - da - cer - ba
 dear - est, For — her dear - est — one de - sign'd; Oh the cru - el dis - il -

pe - na gli si de - sta in mez - zo al co - re; più non
 lu - sion, Which no words could suf - fice — to meas - ure! She can

ve - de il su - o pa - sto - re, più non tro - vail su - o te -
 no - where be - hold — her treas - ure, All in vain her Love she tried to

sor, più non tro - vail su - o te - sor, no, no, non
find! All in vain her love she tried to find. A - las, her

rall. tro - va il su - o te - sor! pa tempo La - vez - zo - sa pa - sto -
shep-herd she no-where can find! In - the - cool - and dew - y -

rel - la va - co - glien - do in sul - mat - ti - no e - la -
morn - ing Fares the - love - ly shep - herd maid - en, With bright

ro - sa il gel - so - mi - no per il - ca - ro - suo pa - stor, va co -
ro - ses and jas - min lad - en, For her dear - est - one de - sign'd; Fares the

glien-do in sul mat - ti - no e la ro - sa eil gel - so -
love - ly shep - herd maid - en With bright ro - ses and jas - min.

mi - no per il ca - ro, per il ca - ro, per il
lad - en For her dear - est, for her dear - est, For her

ca - ro suo pa - stôr, per il ca - ro suo pa -
dear - est one de - sign'd, for her dear - est one de -

largamente
stôr, per il ca - ro suo pa - stor. *rall.*
sign'd, for her dear - est one de - sign'd!
largamente *mf* *f*

Se meritar potessi

English version by
Nathan Haskell Dole



Domenico Bruni (late 18th Century)

*Edited from the original score by
MAFFEO ZANON*

Andantino
p grazioso

Voce

Se me - ri - tar - po - tes - si, ca - ra, gli af - fet - ti
If on - ly by - de - serv - ing I - might claim thy af -

Piano

p

tuo - i sa - re - i de' nu - mi - stes - si
fec - tion, My dear one, by Fate's di - rec - tion,

più for - tu - na - to, più for - tu - na - to,
What bless - ed for - tune, What bless - ed for - tune,

Copyright, 1915, by The Boston Music Co.
For all countries

più — for - tu - na - to — al - lor, ——— più for - - tu -
 What — bless - ed for - tune were mine! ——— What bless - - ed

na - - to al - lor; ma si fe - li - ce sor - te per
 for - tune were mine! Yet were this bliss — de - nied — me, Should

me — non è — ser - ba - ta, quest' al - ma non — è
 cru - el loss — be - tide me, No oth - er love — should

na - ta' per— si— fe - li - cea - mor, — quest' al - ma non — è —
 guide me Down life's dark sad de - cline! — No oth - er love — should

rall. *a tempo*
 na - ta per— si— fe - li - ce a - mor. Se me - ri - tar po—
 guide me Down life's dark sad — de - cline. If on - ly by de -

rall. *a tempo*

tes - si, ca - ra, gliaf - fet - ti tuo - i, sa -
 serv - ing, I — might claim thy af - fec - tion, My

re - i de' nu - mi - stes - si più for - tu - na - to,
 dear one, by Fate's di - rec - tion, What bless - ed for - tune,

più for - tu - na - to, più for - tu - na - to al -
 What bless - ed for - tune, What bless - ed for - tune were

lor, ——— più for - — tu - na - — to al - lor.
 mine! ——— What bless - — ed for - tune were mine!

rall.



NEW AND INDISPENSABLE BOOKS ON THE VOICE



- POSITION AND ACTION IN SINGING**—by Edmund J. Myer
A study of the true conditions of tone, a solution of automatic (artistic) breath control 1.25
- THE RENAISSANCE OF THE VOCAL ART**—by Edmund J. Myer
A practical study of vitality, vitalized energy, of the physical, mental and emotional powers of the singer, through flexible, elastic, bodily movements 1.25
- VOCAL REINFORCEMENT**—by Edmund J. Myer
A practical study of the reinforcement of the motive power of breathing muscles; of the resisting force, or resistance, in singing; of tone color; of correct thought; etc. 1.50
- THE VOICE**—by Frank E. Miller, M. D.
Its production, care and preservation 1.25
- WORDS IN SINGING**—by C. J. Brennan
A practical guide to the study of phonetics and its application to song .75
- HANDBOOK FOR SINGERS**—by Norris Croker
The physiology of the vocal apparatus, the registers of the voice, proper breathing; etc. 1.00
- VOCAL GYMNASTICS**—by A. Giraudet
Exercises for the development, homogeneity and flexibility of the voice .75
- COMMON SENSE AND SINGING**—by John Kennedy
The analysis and synthesis of voice training .60
- THE RIGHTLY-PRODUCED VOICE**—by E. Davidson Palmer
A presentation of facts and arrangements in support of a new theory of voice-production 1.00
- MANUAL OF VOICE TRAINING**—by E. Davidson Palmer
With complete course of exercises .75
- THE TENOR VOICE AND ITS TRAINING**—by E. Davidson Palmer
A lecture in elucidation of a difficult subject .40
- THE VOICE AND ITS CONTROL**—by Churchill Sibley
A study of its powers, limitations and preservation .50
- HOW TO ACQUIRE EASE OF VOICE PRODUCTION**
—by Charles Tree
How to assure the preservation of the voice .75

The prices are net



THE BOSTON MUSIC COMPANY

SELECTION OF THE BEST AND MOST POPULAR SONGS BY AMERICAN COMPOSERS

For complete list of songs by composers marked with (*) see B. M. Co. general catalog, or special titles.
Abbreviations: *e*-English, *f*-French *g*-German text.

SERIES I

*ATHERTON, PERCY LEE	
SERENADE. <i>High, D</i>	.50
'TIS NOT IN SEEKING. <i>High, D; Low, B</i>	.50
BIRCH, J. EDGAR	
A LITTLE TEAR AND A LITTLE SMILE. <i>High, A</i>	.50
*BULLARD, FREDERIC FIELD	
SWORD OF FERRARA. <i>Med., D; Low, B</i>	.75
*CLOUGH-LEIGHTER, HENRY	
THE BELLS OF YOUTH. <i>High, G</i>	.50
THE DAY OF BEAUTY. (Song Cycle for High Voice)	comp. n 1.25
1. Radiant Morn (Rhapsody)	
2. Silent Noon (Pastoral)	
3. Starry Night (Serenade)	
HILLS O' SKYE. <i>High, E min.</i>	.60
MY LADY CHLOE. <i>High, E min.; Med., C# min.</i>	.50
MY LOVER HE COMES ON THE SKYE. <i>High, B min.; Med., G min.</i>	.50
SOMEWHERE—SOMETIME. <i>High, F; Med., D</i>	.50
WHEN LOVE ABIDES. <i>High, D; Med., C</i>	.50
*COLBURN, SAMUEL C.	
KEEP-A-GOING. <i>High, G; Med., E</i>	.50
A LITTLE DUTCH GARDEN. <i>High, G</i>	.50
A PLANTATION DITTY. <i>Med., B</i>	.40
*CONVERSE, F. S.	
ASK ME NO MORE. <i>High, F</i>	.50
SILENT NOON. <i>Med., F</i>	.50
DENSMORE, JOHN H.	
A BABY'S EPITAPH. <i>High, B; Med., G; Low, B</i>	.50
CHERRY-RIPE. <i>High, G; Med., E</i>	.50
IN A FIELD. <i>High, G; Med., E; Low, C</i>	.40
MOTHER SONG. <i>High, G; Med., E; Low, C</i>	.50
A PRAYER. <i>High, C; Med., A</i>	.40
DYCKMAN, HELEN W.	
MY TRUE LOVE HATH MY HEART. <i>Med., G</i>	.50
EICHHEIM, HENRY	
SEVEN SONGS	comp. n 2.00
1. THE HEART OF THE WOMAN. <i>High</i>	.60
2. WHEN THE DEW IS FALLING. <i>High</i>	.60
3. THE UNDERSONG. <i>Medium</i>	.60
4. ACROSS THE SILENT STREAM. <i>High</i>	.60
5. AUTUMN SONG. <i>High</i>	.60
6. THE LAMENT OF IAN THE PROUD. <i>Medium</i>	.60
7. AERIE WISHES HIS BELOVED WERE DEAD. <i>High</i>	.60
GERE, FLORENCE P.	
AS A FLOWER TURNS TO THE SUN. <i>High, C; Low, A</i>	.40
TWO FLOWER SONGS. <i>High and Low</i>	comp. .50
1. My Garden; 2. Where the Sweetest Flowers grow	
*GOW, GEORGE COLEMAN	
ROSES. <i>High, G; Low, E</i>	.50
*HADLEY, HENRY K.	
I ARISE FROM DREAMS OF THEE. <i>High, C</i>	.50
*HARLING, W. FRANK	
ABSENCE. <i>High, F</i>	.50
CONTEMPLATION. <i>Med., F</i>	.40
DEAR, LET ME DREAM OF LOVE. <i>High, G</i>	.50
THE DIVAN OF HAFIZ. (Cycle of four Persian Love Lyrics)	comp. n 1.00
1. Heart! have you heard the news?	
2. Oh Love! the Beauty of the Moon is thine!	
3. Wind of the East	
4. Love, if for Nothing else	
ETERNALLY, I LOVE THEE. <i>High, A</i>	.50
LOVE'S ANSWER. <i>High, G</i>	.40
MEDITATION. <i>High, A; Med., F</i>	.50
O KISS DIVINE. <i>High, F</i>	.50
THE SILENT DUSK. <i>Med., G</i>	.40
YVONNE. <i>High, D min.</i>	.50
*HILL, E. BURLINGAME	
IN KENSINGTON GARDENS. <i>High, D</i>	.50
SPRING TWILIGHT. <i>High, C# min.</i>	.50
*JOHNS, CLAYTON	
ALBUM OF NINE SONGS. <i>High or Medium</i>	comp. n .50
I CANNOT HELP LOVING THEE. <i>High, E; Med., D; Low, C</i>	.50
WHERE BLOOMS THE ROSE. <i>High, F; Med., D</i>	.50
*JOHNSON, WM. SPENCER	
FROM A VENETIAN BALCONY. <i>High and Low</i>	comp. n 1.00
1. Barcarol	
2. Venetian Mother's Lullaby	
3. Nina to Zuan	
4. Mermaid's Voice	
JUNE. <i>High, F#; Low, E</i>	.50
SNAIL SONG. <i>Med., A; Low, F</i>	.50
SONG FOR JUNE. <i>High, G; Low, D</i>	.50
LANG, EDITH	
GAELIC SONG. <i>High, G min.; Med., E min.</i>	.50
ON THE ROCKS BY ABBEEDEN. <i>High, G; Low, C</i>	.50
*MANNEY, CHARLES F.	
THE BLUE HILLS FAR AWAY. <i>High, E; Med., D</i>	.50
CHANSON D'AUTOMNE. (Autumn Song) <i>Med., G min. (e & f)</i>	.50
DAISIES. <i>High, C; Low, A</i>	.50
*MARSHAL-LOEPEKE, G.	
DEVOTION. <i>High, G</i>	.50
I DID NOT KNOW. <i>High, D; Low, B</i>	.50
MEMORY. <i>High, D min.</i>	.50
SPRING IS HERE. <i>High, D</i>	.50
A THOUSAND FLOWERS. <i>High, G</i>	.50
*MASON, DANIEL GREGORY	
MAY. <i>High, C; Med., A</i>	.40
*NEVIN, ETHELBERT	
LIFE LESSON (There, little girl, don't cry). <i>High, B; Med., G</i>	n .50
LITTLE BOY BLUE. <i>High, B; Med., A</i>	.60
OH! THAT WE TWO WERE MARRYING. <i>High, A; Med., F; Low, E</i>	.60
ONE SPRING MORNING. <i>High, G; Med., F (e & f)</i>	.60
ORSOLA'S SONG. <i>High, F# min.; Low, D min. (e & f)</i>	.50
THE ROSARY. <i>High, F# & E; Med., D; C; Low, B & B</i>	n .60
(e & f)	
Also published with Spanish and English; Italian and English; Russian and English; and Danish and English texts.	
'T WAS APRIL. <i>High, G; Med., F; Low, E</i>	.50
NORRIS, HOMER	
WAITING. <i>Med., A</i>	.60
OSGOOD, GEORGE L.	
APRIL LAUGH THY GIRLISH LAUGHTER. <i>High, G</i>	.40
*ROGERS, JAMES H.	
THE CAPTAIN. <i>High, D; Med., C</i>	.50
LOVE HAS WINGS. <i>High, A; Med., G</i>	.60
*ROGERS, WINTHROP L.	
THE LUTE PLAYER'S HOUSE. <i>High, B; Med., G</i>	.50
THE TIDE RIVER. <i>High, G min.; Med., E min.</i>	.60
*RYDER, ARTHUR H.	
SEEKING. <i>High, A; Med., F</i>	.40
THE SONG YOU STILL UPON MY LIPS. <i>High, G</i>	.65
(Vn. & Cello obblig.)	
SAAR, LOUIS VICTOR	
AT NIGHTFALL. <i>Med., E</i>	.50
JUST A BUNCH OF ROSES. <i>High, F#; Med., E; Low, C</i>	.50
THE LITTLE SHAMROCK-LEAF. <i>High, G; Med., E</i>	.50
*STEWART, H. J.	
AWAKE, DEAR HEART. <i>High, F; Med., D</i>	.60
A CALIFORNIA NIGHT SONG. <i>High, F min.; Med., D min.</i>	.75
OUT IN THE OPEN MEADOW. <i>High, G; Med., E</i>	.50
*TAYLOR, ARTHUR MELVIN	
AH! LET ME DREAM. <i>High, A; Med., F; Low, D</i>	.50
*WHELPLEY, BENJAMIN	
I KNOW A HILL. <i>High, C min.; Low, C# min.</i>	.50
THE NIGHTINGALE HAS A LYRE OF GOLD. <i>High, E; Med., D; Low, B</i>	.50
OH, FOR A BRATH OF THE MOORLANDS. <i>High, E; Low, C</i>	.60
PHYLLIS IS MY ONLY JOY. <i>High, A; Med., F</i>	.50
SONGS FROM TENNYSON'S "MAUD" <i>High and Low</i>	comp. n 1.00
1. Birds in the High Hall-Garden	
2. Catch not, my Breath (Recit.)	
3. Go not, Happy Day	
4. I have led her Home	
*WHITING, ARTHUR	
MY TRUE LOVE HATH MY HEART. <i>High, E; Med., C</i>	.50



BOSTON, MASS. : THE BOSTON MUSIC CO.

NEW YORK : G. SCHIRMER, INC.—LONDON : G. SCHIRMER, LTD.—PARIS : COSTALLAT & CIE.
BERLIN : ED. BOTE & G. BOCK SYDNEY : PALING & CO., LTD.

